

—Nº 7594c—

# VEUXTEMPS

— ✦ —  
Rêu frie.

OP. 22, Nº3.

Violon & Piano.

✦  
(F. HERMANN.)  
✦



Augener & Co's Edition,  
Nº 75949

# RÊVERIE

Adagio

POUR VIOLON

avec accompagnement de Piano

2112

## H. VIEUXTEMPS.

OP. 22. Nº 3.

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## RÊVERIE.

Henry Vieuxtemps. Op. 22, N<sup>o</sup> 3.

Adagio.

VIOLINO.

PIANO.

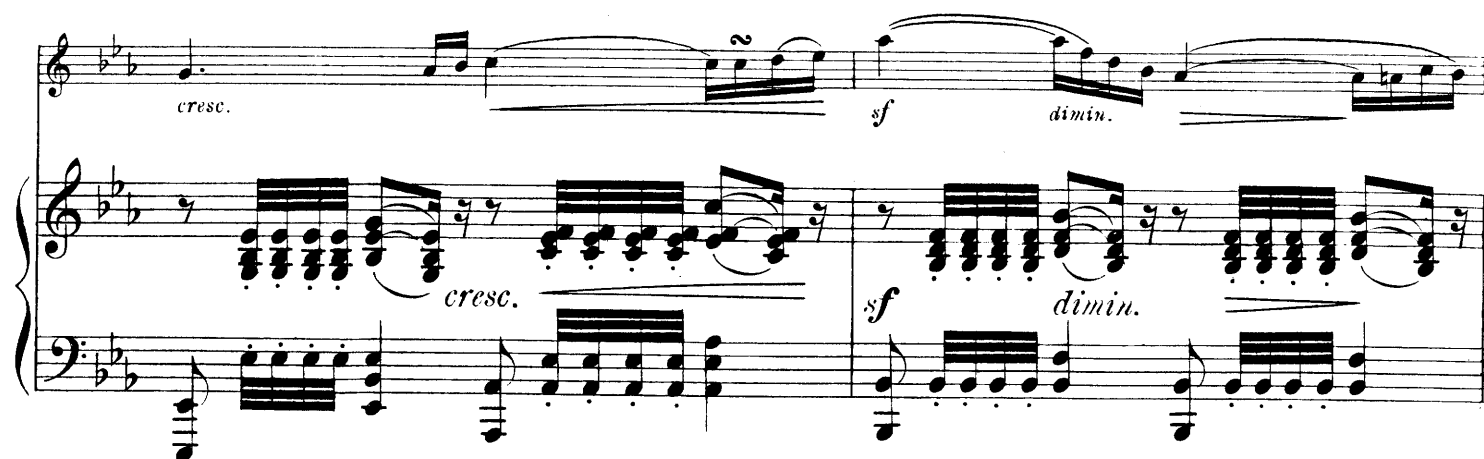
*p espress.* *p* *cresc.*

*pp* *p* *pp* *p* *cresc.*

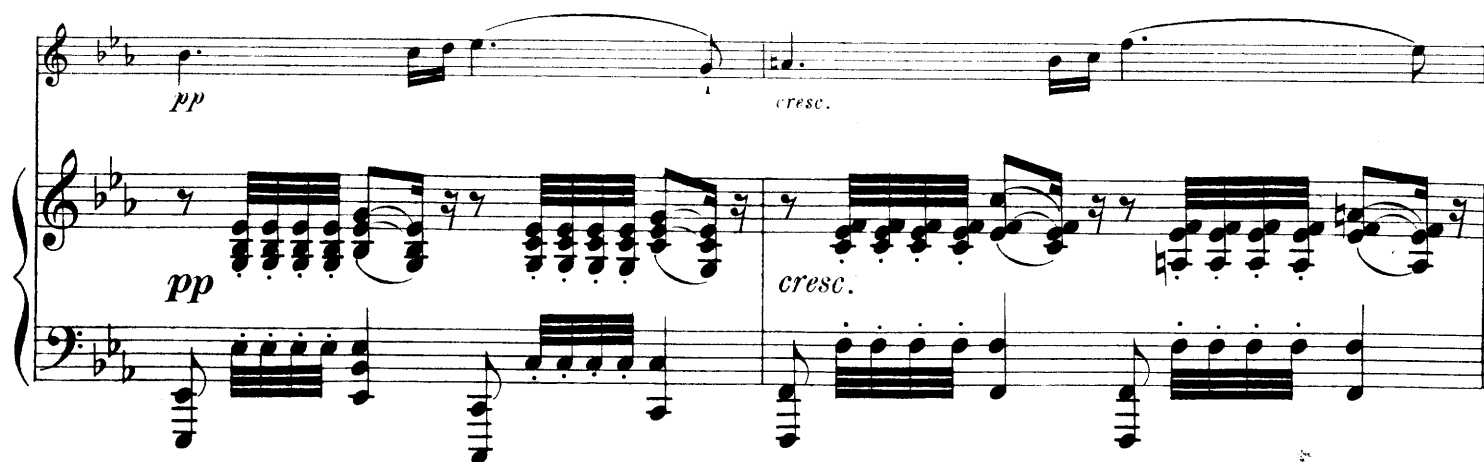
*f* *poco dim.* *sempre dimin.* *p molto espress.*

*f* *poco dim.* *sempre dimin.* *p*

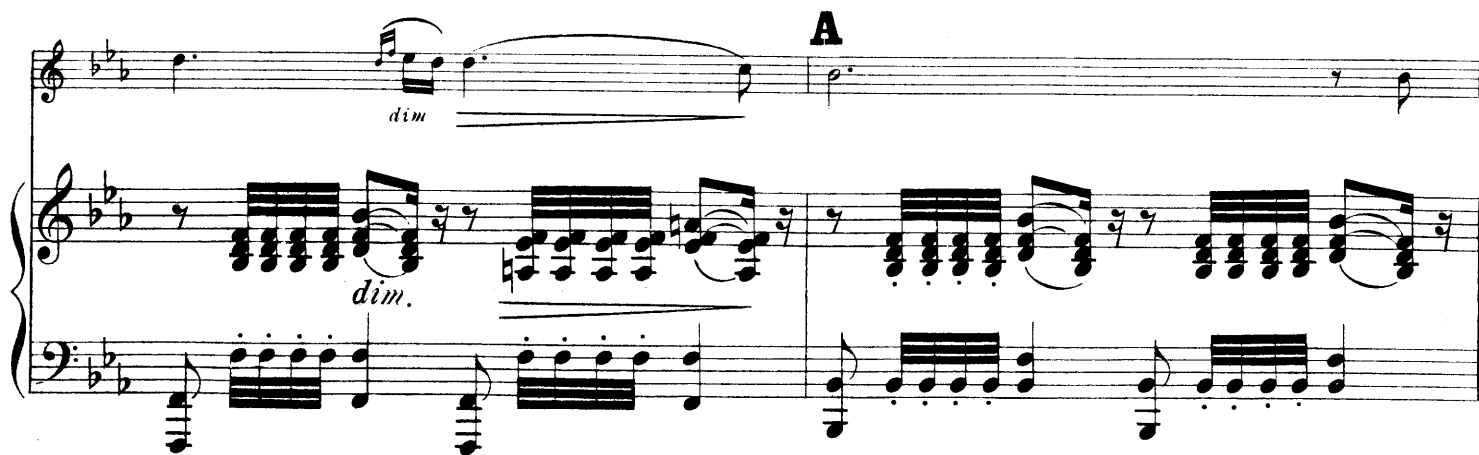
*pp*



First system of musical notation. The top staff (treble clef) contains a melodic line with a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic, followed by a diminuendo (*dimin.*). The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line. Dynamics include *cresc.*, *sf*, and *dimin.*.



Second system of musical notation. The top staff begins with a pianissimo (*pp*) dynamic and includes a crescendo (*cresc.*). The piano accompaniment also starts with *pp* and includes a *cresc.* marking. The texture remains dense with many beamed sixteenth notes.



Third system of musical notation. The top staff features a melodic line with a diminuendo (*dim*) and a section marked with a large **A**. The piano accompaniment includes a *dim.* marking. The texture continues with many beamed sixteenth notes.



Fourth system of musical notation. The top staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*). The piano accompaniment also includes a *cresc.* marking. The texture continues with many beamed sixteenth notes.

*sf* *dimin.* *cresc.*

*sf*

*f ben marcato* *sempre cresc.*

*f* *sempre cresc.*

*ff* *dim.* *molto espress.* **B** *Cadenza* *con forza*

*ff* *dim.* *p* *Cadenza*

Poco più mosso.

*marcato il canto*

*p agitato*

*mf* 3 3 3

*p*

*agitato*

*cresc.* - - - - - *f* *cresc.*

*cresc.* - - - - - *f* *cresc.*

*ff* *espress. con forza*

6 6 6 6

*fff* 6 6 *ff* 6 6

*energico*

*C*

*dimin.*

*fff*

*mf*



First system of musical notation. The top staff features a melodic line with a trill (tr) and a slur. The middle staff contains a piano accompaniment with triplets and a dynamic marking of *dim. p*. The bottom staff provides a bass line with chords and a slur.

Second system of musical notation. The top staff continues the melody with a *cresc.* marking and a dynamic of *f*. The middle staff features a series of triplets and a *trem.* (tremolo) marking. The bottom staff continues the bass line with a *cresc.* marking.

Third system of musical notation, marked *Tempo I.* The top staff begins with a *ff* dynamic and includes a *poco dim. con espress.* instruction. The middle staff features a series of chords with a *ff* dynamic and a *poco dim.* instruction. The bottom staff continues the bass line with chords.

Fourth system of musical notation. The top staff includes dynamics of *pp*, *cresc.*, *mf*, and *dim.*. The middle staff features a series of chords with a *pp* dynamic. The bottom staff continues the bass line with a *p* dynamic.

**D** *ben sostenuto con espress.*

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a half note. The lower staff (bass clef) begins with a piano (*p*) dynamic and a half note. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a steady bass line in the left hand.

Second system of musical notation. The upper staff continues with a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Third system of musical notation. The upper staff continues with a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. A *cresc.* (crescendo) marking is present in the upper staff.

Fourth system of musical notation. The upper staff begins with a forte (*f*) dynamic and a half note. The piano accompaniment begins with a forte (*f*) dynamic and a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. A *dim.* (diminuendo) marking is present in the upper staff, and a *dimin.* (diminuendo) marking is present in the piano accompaniment.

First system of musical notation. The top staff contains a single note. The middle staff features a complex, rapid melodic line with many beamed sixteenth notes. The bottom staff contains a few notes, including a triplet.

Second system of musical notation. The top staff contains a single note with the marking *cresc.* below it. The middle staff continues the rapid melodic line. The bottom staff contains a few notes, including a triplet.

Third system of musical notation. The top staff contains a single note with the marking *f* below it. The middle staff continues the rapid melodic line with the marking *dimin.* below it. The bottom staff contains a few notes, including a triplet, with the marking *f* below it and *dimin.* below it.

Fourth system of musical notation. The top staff contains a single note with the marking *p* below it. The middle staff continues the rapid melodic line. The bottom staff contains a few notes, including a triplet.

**E**

*dolce*

*p*

This system features a vocal line in treble clef with a half note E4, marked *dolce*. The piano accompaniment consists of a right hand with sixteenth-note arpeggiated figures and a left hand with sustained chords. The piano part is marked *p*.

This system continues the musical piece. The vocal line has a half note G4, marked with a fermata and a breath mark. The piano accompaniment maintains the arpeggiated texture. The piano part has a whole note chord marked *stip*.

*f*

*f*

This system shows a dynamic shift to *f* (forte). The vocal line has a half note A4 with a fermata. The piano accompaniment continues with arpeggiated figures. The piano part has a whole note chord marked *stip*.

*cresc.*

*cresc.*

This system features a crescendo (*cresc.*) in both the vocal and piano parts. The vocal line has a half note B4 with a fermata. The piano accompaniment continues with arpeggiated figures. The piano part has a whole note chord marked *stip*.

Grandioso.

*ff*

*cresc.*

*cresc.*

*molto espress.*

**F**  
*sempre ff*

This musical score is written for piano and voice. It consists of four systems of staves. The first system includes a vocal line with a melodic phrase marked *longue* and a piano introduction marked *p* *morendo* and *espress.*. The subsequent systems show the piano accompaniment with dense, flowing textures in the right hand and more rhythmic patterns in the left hand. Dynamics range from *p* (piano) to *pp* (pianissimo). Performance markings include *morendo* (diminuendo), *morendo e rit.* (diminuendo and ritardando), and *espress.* (espressivo). The score concludes with a final chord in the piano part.

*longue*

*p* *morendo* *espress.*

*p* *morendo*

*pp*

*pp*

*morendo*

*morendo e rit.*

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